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ABSTRACT

A research project implemented a program to increase skills in critiquing art at the elementary level. The targeted population consisted of students in fifth grade in a lower-to-middle-class community located in western Illinois. Evidence used to support the problem's existence included the local visual art assessment test, teacher observations, and student journal entries. Analysis of probable causes revealed art specialists have not been funded by the school district for over a decade. The art presented to students at this time was not discipline-based art education and did not involve describing, analyzing, interpreting, or evaluating. These factors contributed to an inability to critically analyze artwork. A review of solution strategies suggested by knowledgeable others, combined with an analysis of the problem setting, resulted in selection of three major categories of intervention: identifying and applying elements of art and principles of design; increasing ability to perceive and respond to art; and fostering students' abilities to evaluate their own art work. The following implemented activities increased opportunities for analyzing and critiquing art: visual assessment games, reflective journaling entries, visual scanning sheets, guided discussions of artwork, and analysis of own art production. These activities improved the critiquing skills of students in the targeted classes. Post-intervention data indicated minimal increase in students' ability to describe, analyze, interpret, and evaluate artwork. The strongest improvement was in the area of evaluating artwork. (Contains 4 figures, 5 tables of data, 36 references and 10 appendixes).; also contains various appendixes.) (Author/BT)

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IMPROVING STUDENT ABILITY TO CRITIQUE ART THROUGH THE DEVELOPMENT OF HIGHER LEVEL THINKING SKILLS

Linda Hardin
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An Action Research Project Submitted to the Graduate Faculty of the

School of Education in Partial Fulfillment of the

Requirements for the Degree of Master of Arts in Teaching and Leadership

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ABSTRACT

Site: Moline

Authors: Linda Hardin
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Date: June 19, 1998

Title: Improving student ability to critique art masterpiece reproductions through the development of higher level thinking skills

This report described a program for increased skills in critiquing art at the elementary level. The targeted population consisted of students in fifth grade in a lower to middle class community, located in western Illinois. Evidence for the existence of the problem included the local visual art assessment test, teacher observations and student journal entries.

Analysis of probable causes revealed art specialists were not funded by the school district for over a decade. The art presented to the students at this time was not discipline based art education and did not involve describing, analyzing, interpreting or evaluating. These factors contributed to an inability to critically analyze artwork.

A review of solution strategies suggested by knowledgeable others, combined with an analysis of the problem setting, resulted in the selection of three major categories of intervention: identifying and applying elements of art and principles of design, increasing ability to perceive and respond to art, and fostering abilities to evaluate their own art work. The following implemented activities increased opportunities for analyzing and critiquing art: visual assessment games, reflective journaling entries, visual scanning sheets, guided discussions of artwork, analysis of own art production. These implemented activities improved the critiquing skills of fifth grade students in the targeted classes.

Post intervention data indicated minimal increase in students' ability to describe, analyze, interpret and evaluate artwork. The strongest improvement was in the area of evaluating artwork.

CHAPTER 1

PROBLEM STATEMENT AND CONTEXT

General Statement of the Problem

The students of the targeted fifth grade classes exhibited a lack of skill to describe, analyze, interpret, and evaluate art, which interfered with their ability to critique art. Evidence for the existence of the problem included low scores on the local visual art assessment, teacher observations, and students' journal entries.

Immediate Problem Context

The grades in school A included Kindergarten through sixth. School A had an enrollment of 362 students with an enrollment of 85% White, 6% Black and 9% Hispanic. Of this number, 26% received public aid. School A attendance rate was 95% with a student mobility rate of 17%. Truancy rate consisted of 1%, including five chronic truants.

The faculty of school A was composed of one principal, 14 classroom teachers, two resource teachers and five specialists for the areas of art, music, physical education, library, speech and counseling. One English as a Second Language (ESL) tutor, six lunchroom aides, two teacher aides, two computer managers, a secretary, and a nurse completed the entire faculty. Five faculty members held a master's degree with an average of 18 years teaching experience.

School A was a two-unit facility housed in a three-story brick structure, which included a separate wing for the primary grades. Built in 1901, the school had been renovated several times over the past decades. The building was situated in a residential area, which bordered a small business district. There was a small room available for art classes.

School A offered several in-school programs including Drug Awareness Resistance Education (D.A.R.E.), Junior Achievement, geography and spelling bees, band, orchestra, and Young Authors. A breakfast program was available. Child-care before and after school was available through the Young Men's Christian Association (YMCA). Students had the opportunity to partake in activities after school, which included student council, Mini Theater, Swing Choir, "Wee Deliver" postal system, Rainbow, DAD'S Club sports, Boy Scouts, and Girl Scouts.

Grades in school B consisted of Kindergarten through sixth grade with a total enrollment of 525. The total student population included 85% White, 4% Black 9% Hispanic and 2% Asian. Thirty-three percent of the students received public aid. School B attendance rate was at 95% with a student mobility rate of 16%. The number of chronic truants was five with a truancy rate of 1%.

The faculty of school B consisted of 23 classroom teachers and six specialists for the areas of art, music, physical education, library, speech, and counseling. Two ESL tutors, four lunchroom assistants, three teacher aides, two computer managers, a school nurse, and two office managers completed the staff. There were twelve staff members with master degrees or higher. At school B, 16 years was the average teaching experience.

School B was a three-unit school. The facility is a story and a half brick building. Two classrooms were housed in mobile units on the playground. Built in 1940, the building had experienced major remodeling over the past decade. School B was located

in an established residential area and bordered a major cross-town thoroughfare. There was no room available for art classes; the art teacher traveled to the various classrooms.

School B offered a variety of programs including D.A.R.E., Junior Achievement, geography and spelling bees, band, orchestra, and Young Authors. After-school activities included student council, Mini Theater, Chess Club, Math Club, DAD'S Club sports, Boy Scouts and Girl Scouts.

The Surrounding Community

The target schools were located in a western Illinois region on the Mississippi River and were part of a large metropolitan area. The base city had a population of 54,500 with one at-risk pre-school, thirteen elementary schools (grades Kindergarten-six), two middle schools (grades seven and eight), and one senior high school with a total district enrollment of 8,000 students.

A superintendent and seven board members governed the district. The central administration included a Comptroller, Director of Personnel, Employment and Benefits Administrator, Director of Facilities, Director of Curriculum and Director of Special Services. The district had the benefits of a strong alumni community and a non-profit foundation, which was created to give financial support to special projects designed by teachers.

Two issues that faced the district included the search for a new superintendent and overcrowding in the elementary schools. A competent and popular interim superintendent was serving the district. The district continued to search for a new permanent superintendent would be able to balance the responsibilities of fiscal management, strong leadership, act as a community spokesperson, and provide support for educational programs of the district. Elementary art specialists, counselors and physical education specialists were added to the district in January 1995. Computer labs were added to each elementary school during the last three years. With the addition of

these new programs as well as existing support services such as speech and communication pathology, occupational therapy, ESL tutoring, reading recovery, resource room, instrumental and vocal music instruction and expanded enrollment, adequate space for instruction was limited. Closets and storerooms were used for support instruction and testing.

The median household buying income of the base city was $34,800 with the chief industry as manufacturing. There were 95 manufacturing establishments, employing over 50,000 persons. Principal products included agricultural implements, elevators and escalators, machine tools, foundry equipment, and metal products.

Several interstate highways, state highways, a metropolitan airport, railroads, and the Mississippi River waterway serviced the area. There were 54 religious institutions, representing 33 denominations. One daily newspaper and one television station was located in the target community.

Cultural events sustained by the entire metropolitan area included a professional symphony orchestra, sixteen museums and art galleries, ten theaters, 22 performing arts organizations, one convention center, and one 11,000 seat civic center.

National Context of the Problem

Methods of teaching elementary students to interpret and evaluate artwork through the use of higher-level thinking skills had been a main issue with state and national art education associations. A school arts curriculum should have instructed students to comprehend a work of art and should have provided the basis for making informed judgments about it, not just showing children how to draw (Duke, 1997). According to Roland (1992), the current interest in teaching students to think critically about works of art had caused "teachers to re-examine their beliefs concerning what it means to know and learn in art" (p.19).

During the last fifteen years, the Getty Education Institute for the Arts had been

formulating comprehensive programs, which helped students develop informed perceptions. Their approach had involved students to understand the role of art in history; to philosophize about the experience of art; and to create expressive images (Clark, Day, & Greer, 1988). With each of these steps, higher level thinking skills were used and developed.

Barrett (1992) based another form of teaching school children how to analyze art. According to Barrett, (1992) the complex act of analyzing art was divided into the four categories of description, interpretation, evaluation, and theory. These categories of critical activities made the complex act of analyzing artwork more understandable and teachable to children (1992).

When students were not told what to think but to solve problems creatively, the higher level thinking skills were developed. School children tended to stay on task when implementing critical thinking, analysis, and judgment because their own worlds were being invented (Fowler, 1994). According to Bolin, (1996) the creation of questions and the analysis of answers were essential investigations into the visual arts. When students were asked to re-examine their actions, they were encouraged at a metacognitive level. Therefore, their chances were increased to develop personal control of thinking processes and to understand when to use them later on (Roland, 1992). The need for educating in perception had gained importance because of the societal emphasis of fast-paced television and video images. As a result, students needed to develop and utilize their abilities to respond to visual images, implementing critical analysis (Duke, 1996).

CHAPTER 2

PROBLEM DOCUMENTATION

Problem Evidence

Students of the targeted fifth grade class exhibited a lack of skill in describing, analyzing, interpreting, and evaluating art, which interfered with their ability in critiquing art. Evidence for the existence of the problem included low scores on the district visual art assessment, teacher observation, and student journal entries.

In order to document the problem, the district visual art assessment was administered, reflective journal stems were assigned, and an aesthetics dialogue was initiated in each targeted class. Of the 135 students in the targeted classes, 30 were involved in this process over the four-week time period.

The researchers, with the aid of a data collection form (Appendix A) analyzed the visual art assessment scores. Responses to sixteen questions, four pertaining to each thinking skill, were examined. Of the 30 targeted students, there were a total of 250 or 52% correct responses and 230 incorrect responses. A summary of the results is seen in Table 1.

Table 1

Results of Visual Art Assessment Sept. 4, 1998 Through Sept. 8, 1998

Thinking Skill	Correct Response	Incorrect Response	Percentage Correct
Describe	52	68	43
Analyze	78	42	65
Interpret	41	79	34
Evaluate	79	41	66

The students scored highest in evaluating and analyzing artwork. There were a total of 157 correct or 65% of the students' responses showed ability in evaluating and analyzing. In the areas of describing and interpreting, 93 students or 39% responded correctly to those questions.

The targeted students were also asked to view four slides of artwork and respond to a corresponding journal stem (Appendix B) during the four-week time period. Each journal stem required a specific thinking skill. Researchers adapted a rubric and evaluated student journal entries (Appendix C). Of the total number of responses, 77% of the targeted students wrote an inappropriate or brief response. Only 21% wrote an extended, logical response about the artwork. Most of the students who wrote extended journal entries wrote them in the entries that required description, analysis or interpretation. Only 12% of the targeted students were able write an

extended response that evaluated the artwork. A summary of the journal entries is presented in Table 2.

Table 2

Results of Journal Entries Sept. 4, Through Sept. 4 Through Sept. 14, 1998

Thinking Skill	No Response	Inappropriate Response	Brief Response	Extended Response
Describe	1	9	12	8
Analyze	1	7	16	6
Interpret	0	5	17	8
Evaluate	1	5	21	3

The researchers also facilitated and videotaped an aesthetics dialogue in each class. Six slides were selected and discussed, using a questioning outline developed and followed by the researchers (Appendix D). The dialogues were videotaped and later analyzed by the researchers. A checklist (Appendix E) designed by the researchers was used to analyze the number of responses that displayed student utilization of each thinking skill. The results are presented in figure one.

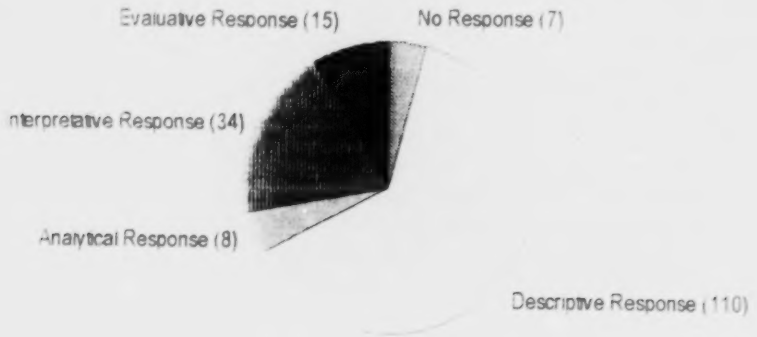

Figure 1. Results of aesthetics dialogue Sept. 14 through Sept. 22, 1998

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There were a total of 172 responses from the targeted students. The greatest numbers were in the area of describing artwork, showing 63% of the students displayed ability to describe artwork and 20 % of the responses displayed ability to interpret artwork. Only 14% of the students made comments that analyzed or evaluated the images. There were seven instances when targeted students made no response, even when questioned directly by the researcher.

The researchers noted that although improvement was needed in all areas, the results from the three methods of collecting data were not always consistent in displaying areas of greatest weakness. The district visual art assessment showed a strong need to improve thinking skills of describing and interpreting and showed 65% of targeted students were able to adequately evaluate and analyze artwork when forced to do so. In journal entries, most students wrote only brief or inappropriate responses. Only 21 % of the students wrote extended, logical responses and only 12% of the extended responses pertained to the thinking skill of evaluating. The aesthetics dialogue conducted by the researchers showed 83% of the responses were in the areas of describing and interpreting compared to 14% in the areas of evaluating and analyzing.

The journal entries gave students greater opportunities to display extended responses and the dialogue gave students the opportunity of a choice of thinking skills to utilize. Both of these methods of collecting data showed more student ability to describe and interpret rather than analyze and evaluate. Development of the skills of describing and interpreting as indicated by the district visual assessment, will aid the student in

becoming more proficient at analyzing and evaluating, the more difficult of the thinking skills.

Probable Causes

A major cause of concern was the reinstatement of a weekly art education program after a fourteen year absence in the targeted schools. Only within the last three years have art specialists in this school district taught elementary art. Prior to this time art was presented by classroom teachers, who possessed a limited background in art education. Projects of the handicraft type dominated the art activities, and little exposure was given to art history, art criticism, or aesthetics.

A second concern was the lack of time necessary in developing a background of information in the areas of art history, aesthetics, and criticism. Students met with an art specialist for a 45-minute weekly session. After media instruction, art production, and cleaning up, little time was available for structuring and nurturing the thinking skills of art criticism.

Also of concern was the lack of opportunity for the district elementary art specialists to expand curriculum that addressed and focused on methods that encouraged students to critically analyze art. The lack of developing these instructional approaches denied learners the understanding of what art really meant. As specified by the state and local district educational fine arts outcomes, students will understand the function and perspective of the fine arts in their lives and in society.

A final concern was the lack of skills in effective questioning for engaging critical inquiry. Questioning was the key instructional technique used for developing critical thinking skills by teachers in the classroom. Without the background and knowledge in how to prepare effective questioning, facilitating an art dialogue becomes an intimidating encounter.

The researchers suggested several underlying causes that inhibited the ability of students to describe, analyze, interpret, and evaluate art. As researched by the (NAEA) National Art Education Association (1998), museum programs, resource people, and classroom teachers enriched but could not substitute for an art program led by a specialist. Thompson (1997) reported that the NAEA advocated that certified teachers were necessary to instruct the demanding content that a complete art curriculum required. According to Rush (1997), art concepts came from many different areas of understanding. These concepts needed to have been woven together in order for students to comprehend an entire art activity. Learning was not accidental and required time in focusing and in building a comprehensive visual art program. Rush also stated that "what distinguishes arts professionals is the inventiveness of their acts: making art, analyzing and evaluating it, interpreting and deviating its meaning" (p.8). Classroom teachers who were adept at other subjects were almost totally uninformed of the arts, often because their elementary educational background failed to furnish adequate instruction concerning the arts (Thompson, 1997). Wiebe (1983) concluded in his yearlong project, that students performed less effectively in understanding art concepts if taught by those teachers. If a good art curriculum was important in an elementary school, art specialists were the needed facilitators.

Although art teachers were understandably better prepared to deal with the content of art, the condition under which they were asked to work may have included the job description of teaching hundreds of children for short time periods once a week but without an art room and space to store supplies and student projects (Dunn, 1995). As researched by Delacruz (1997) some art specialists had facilities while some had only a supply cart, but many ended up too quickly paced with almost a resulting juggling process. In a desire to maximize children's art experiences, art teachers fell into the trap of trying to squeeze too much in a short time span (Dunn, 1995). The end result included

students, confronted with unknown materials, being required to complete an entire art project within one class session. As identified in a study by Bullock and Galbraith (1992), the lack of time for quality lessons frustrated art specialists. Teachers must be given the time to discuss, plan, and develop strategies to implement quality curriculum (Thompson, 1997).

Art education created visual literacy on many levels if the necessary framework was developed. Dunn stated (1995 p.4), "art educators have been victimized by the lack of a clearly articulated curriculum," leading students to fail in developing critical thinking skills and comprehending the meaning of art. The emphasis should not be on making things but on how the creation contributed to the understanding of art. The studies of Duke (1996) conveyed that emphasizing creative expression and hands-on production virtually excluded teaching children how to value, analyze, and interpret artwork. In a survey conducted by Lankford and Mims (1995), elementary art specialists devoted 65% of their instructional time to art production, 16% to art history, 10% to art criticism, and 9% to aesthetics. According to Eisner (1985), children needed to comprehend how to look, not just to assign a label to what was seen. If artistic tasks were presented as structured processes, then there would exist an inability to convey and to analyze interpretations that surpassed the boundaries of language. Students needed a basis for making their own informed judgments about art. Without the essential factors of knowledge and objective criteria, the processes of analysis, interpretation, and evaluation were ineffective (Getty, 1996).

Classroom dialogues were useless and unpredictable unless the right questioning strategy was employed. Beyer (1987) noted that a student's knowledge base was in part decided by the kinds of questions asked. Art teachers lacked instructional programs that prepared them with the viable methods of effective questioning (Delacruz, 1997). Further research by Delacruz revealed undergraduate college programs only instructed art

education majors in the area of demonstrating media production. Theses teachers needed to diplomatically challenge ideas from children about art to gain insight into previously held assumptions. Instead of a series of descriptive questions such as what colors were used? Or count the stars in the sky, art specialists needed to reach a deeper understanding using questions like why did the artist use the color red so much? Or how did the artist show movement with the stars? Why do you think that? Identified in a speech by Roland (1998), critical thinking about art was not encouraged in the elementary art classroom because art specialists did not ask the correct questions. Understanding the how and why of properly constructed questioning opened an atmosphere available to inquiry.

After analyzing the problem evidence from the targeted fifth grade classes and examining research that outlined probable causes, the researchers proposed the following key findings. First, a need existed to implement a lesson plan framework, which included intervention strategies for critical inquiry. Art specialists needed to become proficient at using effective questioning techniques. Second, the need was evident to restructure art classes with more time allotted for analyzing and evaluating artwork. Finally, a need existed to use after-school meetings for planning quality lessons that fit into a weekly 45-minute class period. Addressing these needs should help to give students a better understanding of how enriching an encounter with art could be.

CHAPTER 3

THE SOLUTION STRATEGY

Literature Review

The students of the targeted fifth grade classes exhibited a lack of critical thinking skills when analyzing and critiquing artwork. Student learning tasks included activities of inquiry by formulating questions and explaining alternative solutions. These became useful tools for building an understanding of and for communicating information about the arts (Greeno and Hall, 1997). The development of thinking skills for critiquing artwork was a process of questioning through discovery (Wilson p.97).

Advanced capabilities such as critical thinking, problem solving, and creative invention, as practiced through art production skills, are the means for understanding human purpose and creating new visions of that purpose. In comprehensive arts education, skills and inquiry processes are the mental attributes needed to understand and create works of art. The researchers noted several underlying causes in the following research that interfere with students' critical thinking skills when critiquing artwork within the classroom: programs not consistently instructed by art specialists, time management problems not resolved through scheduling conflicts, curriculum approaches not directed toward critical art inquiry, questioning skills not effectively presented by art specialists. By finding the methods for learners to look, feel, listen, and respond to art, art specialists furnished the structure for analysis and interpretation to the arts (Stephen, 1996).

After examination of the literature, the researchers noted a lack of art specialists

over an extended period of time had forced many school arts programs to lapse into varying inconsistencies. Classroom teachers had taken the on the professional obligation to teach art in a variety of approaches and techniques which generally included commercial visuals or overwhelmingly formulaic projects (Thompson, 1997). Researchers found classroom teachers praised experimentation and expressionism yet actually focused on developing fine-motor skills of creating artwork like their model (Thompson, 1997). Research surveys within the targeted school district indicated that almost half of classroom educators (43%) spent less than five minutes a week focusing on any other art concept other than art production. Duke (1996) advocated that without educated guidance art class was reduced to Halloween pumpkins and refrigerator art.

In a three-year study of elementary schools by Bresler (1994), the researchers showed that critical thinking skills in the classroom were practiced almost entirely by art specialists. The development of a comprehensive curriculum required an extensive art background, which only art specialists were likely to possess.

The Thompson (1997) study revealed research concerning a school system restoring elementary art teachers to its staffing, after years of operating without specialists. Endorsed by the public and the teachers' union, art programming was reinstated and recognized. This study mirrored a situation similar to what occurred with the targeted district for this research. Uncomplicated as it appeared, reinstating the program forced teachers to cope with reteaching and laying the groundwork for developing an art curriculum, which also included critical conversations about art. These revised programs laid the foundations for art education. Yet only in years to follow would their influence be measured as cognitive skills are built upon one another.

The lack of time to administer a successfully balanced art education program was also a factor to be addressed. A designated 45-minute weekly session did not allow time to develop critical thinking skills. Concerns addressed by the NAEA board about time

and scheduling standards showed productive art inquiry could not be promoted in sessions so brief that reflection was impossible. Students needed regularly scheduled art periods to be long enough to see the connections that art contributed to lifetime learning.

In research by Alexander (1992) art education lessons encouraged young people how to think through ideas and form decisions about concepts that required deliberation and judgment. However, time constraints of teachers were an issue. The research described an ideal art experience, conducted by art specialists, totaling at least 100 minutes weekly for grades two to six in a flexible time frame. Endorsed by the NAEA was the factor that the teacher-pupil ratio be no greater than 1:400 students. The targeted schools in this action research project met none of the basic standards proposed by arts activists and researchers. Only when art specialists assumed more central roles in the professional deliberations in a school district had reforms succeeded (Thompson, 1997). Possible methods of rectifying the problem of time constraints come with more concise lesson planning and advocated time extensions.

In examining the research, the literature addressed the concern of students' lack of skills with critical art inquiry. Leading art educators used different philosophical agendas. Yet one common aspect was maintained: developing critical appreciation was among the highest goals of general education (Anderson, 1990).

In art, critical appreciation with students usually involved four areas: describing facts about the artwork; interpreting the artwork; evaluating by persuading others to see it as the viewer does; and analyzing the artwork by theorizing its message about society (Barnett 1992). Bradford (1998) reported that Feldman originally designed this sequential approach, and many alternative proposals have been developed. Delacruz (1997) stated: "Art criticism is about uncovering and conveying the possible meanings of art works to others, using as evidence, observations about the work itself and information about the artist and the context in which the art was made" (p.36). Therefore, in developing critical

thinking skills, learners were encouraged to examine why they think as they do when confronted in discussions of art (Hagaman, 1990).

In a study by Armstrong (1982) the structure of art inquiry was related to problem solving. The eight-step process included: setting a direction; focusing; interpreting; organizing; analyzing and reflecting; hypothesizing; elaborating; and self-evaluation. With these methods, students thought within a perceptive scope.

Another approach promoted by the art education community was discipline-based art education, DBAE. This problem-solving method of art was content-centered. Developed by the Getty Education Institute for the Arts, this sequential program of inquiry included studio art, art history, art criticism, and aesthetics (Duke, 1996). The aim of DBAE was for students to develop the abilities to analyze artwork at a deeper level (Wolcott, 1996). Building upon the content from production, history, criticism, and aesthetics, learners developed "multiple patterns of thinking as a result of immersion in the inquiry processes unique to each of the four approaches"(Anderson, 1990, p. 134).

On the opposing side were those critics who acknowledged that the discipline-based methods only provided a convenient way for art content to be arranged. Also, students mimicked the style of famous artists in their own art pieces (Roland, 1998). This instructional approach to art foundations produced simulated limits around paths of knowing (May, 1989). This method also "forced students to be passive receptacles of knowledge that originated in adult worlds" (Roland, 1998, p.19).

The research of Hagaman (1990) cited a proposal for an approach of collaborative learning called "the community of inquiry" (p. 149). Employing many learning strategies, the art teacher and students cooperated and shared intellectual processes in exploring art issues. Using cognitive science as a base, these five steps fostered critical thinking skills by allowing art to be seen through children's eyes. The process included: discussing what is already known; constructing a foundational base; promoting natural motivation; using

existing knowledge; encouraging thinking, and applying thinking skills to other content areas (Roland, 1998). From the cognitive viewpoint, art foundations and the critical inquiry of art complemented, not opposed, one another.

The research by Stewart (1991) involved the method of inquiry strategy. Developing critical thinking skills for viewing art involved the use of role-playing, confrontational dialogues, debates, and simulations. Using a Socratic style, Stewart asked learners to debate beliefs about the purpose of art and to support these beliefs with sound reasons. With this teaching, learners listened, modified, made judgments, and understood that dissenting views could be expressed (Delacruz, 1997).

Based on the concept that inquiry occurs best when learners recreate knowledge on their own was the project method researched by Charles, as studied by Delacruz, (1997). Encouraged by free choice of organizing, analyzing, creating and discussing artwork, the teacher became a facilitator on call. Unlike other approaches where the instructor predetermined critical art inquiry, this concept had students deciding on some projects that focused on specific art inquiry skills rather than end projects. The methods in which learners thought, evaluated, questioned, and applied knowledge were central to raising self-confidence and competence (Delacruz, 1997).

The research of Peterson and Swain, as cited by Anderson (1990) examined a five-step model of critical appreciation. Critical appreciation was defined as "Not only understanding but the capacity to assess the value in tasks and evaluate how well tasks are performed" (Anderson, 1990, p. 32). This definition and the five-step model were applied to art education by the findings of Anderson.

According to Anderson (1990), the model included: orientation defined as approaches and groundwork; knowledge by acquaintance defined as learning through studio production; knowledge by secondary account defined as relevant connections to history and culture; interpretation defined as communicating the art meaning to others

and; appreciation defined as the ability to judge one's own art and that of others. The general education model developed by Peterson and Swain but articulated by Anderson (1990) for purposes of art education showed that interpretive activities provided the groundwork for the existence of critical appreciation.

A new model of criticism developed by Geahigan was defined as a flexible method and not a step-by-step procedure as cited by Venable (1998). He developed his model into three phases: pupils reflections to works of art; skill and concept directions, and student research in which contextual knowledge is acquired for a better understanding of artworks. (Venable, 1998).

An examination of the research revealed that when art specialists did not possess skills of effective questioning for critically inquiring about artwork, learners also did not develop those skills. The concept of devoting a fair amount of time discussing and questioning art was problematic for many instructors. (Delacruz 1990) found that art specialists resisted expanding teacher programming which focused on inquiry skills. The resistance was due to two main factors: lack of historical knowledge and lack of knowledge about classroom methods of art inquiry.

As cited in Roland (1998), Taunton described a critical thinking method of engaging art discussions with young children. These questions included cognitive memory questions, convergent and divergent questions, and evaluative questions.

Hamblen (1984) argued that an open atmosphere and thoughtfully constructed questions encouraged learners to critically think about art. Teachers needed to understand the differences between effective and ineffective questioning. She found in other research that allowing multiple responses to a question demonstrated many interpretations and the exploration of alternative points of view. Beyer (1987) made reference to the following three skills teachers used that developed critical thinking skills: responding encouragingly to answers from pupils; using questioning that targeted

specific thinking skills; and teaching learners to pursue their own questions.

According to Wassermann (1991), teachers who practiced self-monitoring and listened to their own use of classroom questioning produced a more conducive atmosphere of art inquiry and discovery. Knowing what types of questions were asked, inquiring about issues of substance, generating responses with original ideas, and keeping a safe diplomatic atmosphere were all key factors in sharpening learners' higher order cognitive skills. As Wassermann (1991, p. 57) stated, "Artful questioning creates the difference between students who learn to make intelligent meanings from data and those who learn merely to remember the facts."

After evaluating the literature, the researchers felt that the following course of action addressed the development of critical thinking skills: to develop and design a lesson plan framework that effectively used regularly scheduled classroom time that emphasized and encouraged art inquiry; to address the issue of effective questioning with better training; and to employ a teaching approach that best related to the district and state fine arts standards. By using DBAE content-centered instruction that included art production, art history, art criticism, and aesthetics, children were given opportunities to develop abilities to analyze and interpret art.

Project Objectives and Processes

As a result of improved instruction during the period of September 1998 through January 1999, the fifth grade students in the targeted schools will improve abilities to recognize and describe elements of art and subject matter in art as measured by an aesthetics dialogue checklist, a journal entry, and the district visual art assessment.

In order to accomplish the terminal objective, the following processes are necessary:

1. Develop new instructional materials and techniques to encourage recognition

and description of elements of art.

2. Provide opportunities for group dialogue to recognize and describe subject matter and elements of art as used in various art works.

3. Emphasize recognition and description of elements of art as appropriate in art production.

As a result of improved instruction during the period of September 1998 through January 1999, The fifth grade students in the targeted schools will improve abilities to recognize principles of design, media techniques and artistic style as measured by an aesthetic dialogue checklist, a journal entry and the district visual arts assessment.

In order to accomplish the terminal objective, the following processes are necessary:

1. Adapt lesson plans to emphasize analyzing art.

2. Develop new instructional materials and techniques that emphasize analyzing art.

3. Implement adaptations in curriculum to allow for analyzing art.

As a result of improved instruction during the period of September 1998 through January 1999, the fifth grade students in the targeted schools will improve abilities to respond to art in a personal way as measured by an aesthetics dialogue checklist, a journal entry, and the district visual arts assessment.

1. Develop new instructional materials and techniques for interpreting artwork.

2. Provide group discussion experiences to interpret art.

3. Adapt lesson plans to emphasize interpreting art through writing experiences.

4. Implement adaptations in curriculum to allow for interpreting art.

As a result of increased instruction during the period of September 1998 through January 1999, the fifth grade classes in the targeted schools will improve abilities to reach a conclusion about art based on their capacities to describe, analyze and interpret art.

1. Adapt lesson plans to allow opportunities to evaluate art.

2. Develop new instructional materials and techniques that address evaluation of art.

3. Provide activities that encourage student evaluation of personal artwork.

Project Action Plan

The action plan is presented in outline form by five-day rotational weeks, which allows specialists to meet once a week for instructional time. The schedule covers the time frame that begins with August 26, 1998, as week one and ends on February 11, 1999 with week twenty. This plan will be modified if unforeseen special event assemblies or field trips occur, and class sessions need to be rescheduled. Both researchers will implement the action plan and will meet weekly to compare results and modifications. The action plan follows.

1) Teacher Preparation
   a) Gather and assemble materials for student visual journals
   b) Design and create instructional visual games and assessment rubrics
   c) Organize and revise semester lesson plans
   d) Gather and review visual aids including slides reproductions, charts, and transparencies

2) Data Collection to evidence the problem (Beginning late August)

Weeks 1, 2, & 3

   a) Administer district arts assessment test
      i) Tabulate results
      ii) Formulate tables
   b) Conduct class aesthetics dialogue discussion
      i) Videotape discussion
      ii) Score discussion comments, using checklist
   c) Collect four initial journal entries

i) Assign first sample: unit-related topic
ii) Assign second sample: unit-related topic (one week later)
iii) Assign third sample: unit-related topic (one week later)
iv) Assign four sample: unit-related topic (one week later)
v) Score writing samples, using rubric

d) Write weekly entries in teachers' research journal (on going)
e) Select students to be targeted for study; three per classroom.

3) Initial Intervention (Beginning September 17)

Week 4,5,6 Project I: Discovering Op Art and Illusionary Line

a) Initiate Discipline Based Art Education (DBAE) approach, which involves understanding art, history; philosophizing about the art experience; and creating an expressive image
   i) Introduce the historical context of Op Art
   ii) Emphasize art production by creating an Op Art design
   iii) Emphasize elements of art of line and shape
   iv) Involve students in evaluation of own project
b) Establish / explain procedures for project
   i) Begin step 1 of art production
   ii) Monitor student progress
c) Continue art production
   i) Review procedures for project
   ii) Monitor student work
   iii) Conduct Mrs. Potter's Questions
d) Complete art production
   i) Create a gallery walk of student artwork
   ii) Self assess artwork, using rubric
   iii) Assign a journal stem for reflection

Week 7, 8, 9 Project II: Discovering Symmetrical Design and Color

a) Focus project with DBAE format emphases
   i) Introduce historical context
   ii) Emphasize production of artwork
   iii) Facilitate discussion of aesthetics
   iv) Promote reflective journaling and gallery walks for evaluation
b) Establish/explain procedure for project
   i) Begin step 1 of art production
   ii) Monitor student work

c) Continue art production
   i) Review project procedures, emphasizing elements of art and concept of symmetry
   ii) Monitor student work
   iii) Assign reflective pair/share journaling
d) Complete art production
   i) Create a gallery walk of student artwork
   ii) Analyze individual artwork using elements of art checklist

Week 10 Project III: Art Assessment Game (Critic's Choice)

a) Discuss objectives of activity
   i) Perception of art work
   ii) Responses to art work
b) Establish/explain procedures for game
c) Divide class into pairs, emphasizing cooperation
d) Summarize game experience with PMI or teacher-generated group discussion

Week 11, 12 Project IV: Discovering Clay Coil Pattern Design

a) Discuss project with DBAE focus
   i) Introduce historical context of clay production
   ii) Encourage production of a clay vessel
   iii) Emphasize appreciation of clay forms
   iv) Encourage personal responses to process
b) Demonstrate project procedure, using a step-by-step format
   i) Begin first project step
   ii) Monitor student work
c) Complete art production
   i) Monitor student work
   ii) Elicit written responses for analysis and interpretative questions pertaining to clay project, using wall posters
   iii) Summarize responses with class

Week 13, 14, 15 Project V: Discovering Rhythm and Movement with Watercolor and Paper Weaving

a) Focus project with DBAE approach)
   i) Emphasize production of artwork
   ii) Encourage perception of rhythm, movement and color in artwork
   iii) Emphasize self-evaluation of artwork
b) Establish/explain procedures for project
   i) Begin step 1 of art procedure (watercolors)

ii) Monitor student work

c) Complete art Production
   i) Review project procedure
   ii) Finish project with paper weaving process
   iii) Monitor student work
   iv) Assess project with PMI chart

Week 15 Project VI: Critical Thinking Skills Art Game (BINGO)

a) Discuss objectives of activity
   i) Testing knowledge of history
   ii) Testing knowledge of art production and processes
   iii) Testing perception of art
b) Establish/explain procedures for game
c) Play game as individuals, emphasizing listening
d) Assign reflective journal stem

Week 16, 17, 18 Project VII: Discovering Shapes and Textures with Folk Art Weathervanes

a) Focus project with DBAE
   i) Emphasize history of folk art
   ii) Production of a folk art weathervane
   iii) Encourage appreciation for folk art
   iv) Emphasize evaluating own artwork
b) Establish/explain procedure for project
   i) Begin step 1 of art projection
   ii) Monitor student work
c) Continue art production
   i) Review project procedures using sequence chart (visual aid)
   ii) Monitor student work
d) Complete art production
   i) Monitor student work
   ii) Self assess artwork using a rubric

Week 19, 20 Data Collection to Assess Effectiveness of Intervention

a) Conduct class aesthetics dialogue discussion
   i) Video tape discussion
   ii) Score discussion comments using a checklist
b) Administer test
c) Assign journal entries

4) End Data Collection to Assess Effectiveness of Intervention (February 11, 1999)
   a) Interpret and analyze pre/post test results – formulate tables
   b) Score journal entries on teacher devised rubrics
   c) Interpret, compare and analyze aesthetics dialogue checklists
      i) Formulate tables
      ii) Focus on targeted students
      iii) Summarize information on class as a whole
   d) Record weekly entries in teachers' research journals
   e) Collate above data (a – d) specifically related to targeted students

Methods of Assessments

In order to assess the effects of the intervention, a written assessment in the content area of art will be administered to the targeted students. In addition a journal entry will be assigned in each of the four thinking skills and a scoring rubric will be developed. An aesthetics dialogue will be conducted and videotaped to allow the researchers to analyze the thinking skills utilized by the targeted students.

CHAPTER 4

PROJECT RESULTS

Historical Description of the Problem

The objective of this project was to improve student ability to critique art through the development of higher level thinking skills. The implementation of new instructional materials and techniques, opportunities for group discussions and writing experiences, as well as the adaptation of lesson plans and curriculum were selected to effect the desired changes.

Discipline-based art education was employed as an instructional guideline. A lesson plan format (Appendix F) was adapted so that each project was introduced with a historical context, emphasis on aesthetics, art criticism, and the elements and principles of art. Seven lesson plans (Appendix G) were presented to the targeted students during the intervention. Five of the activities included art production and all activities included use of art perception and art criticism skills. The researchers adapted journal stems (Appendix H) to encourage the student's personal reflection and self-assessment. Students met 45 minutes for class sessions on a five-day rotational schedule. The first four weeks of school were spent in visual arts assessment and data collection.

Project I (Appendix G) was introduced during the fourth rotational week of school. The researcher at school A was not able to introduce the project to all classes because of equipment failure during the assessment procedure, forcing an additional class session to be used for completing assessment. That class at school A remained behind schedule for most of the intervention. Students at both schools were pleased to be working on an art production activity, after completing base line assessments. School B was able to complete Mrs. Potter's Questions (Appendix H) with students. School A was behind schedule and did not complete Mrs. Potter's Questions. Students at both schools completed a self-assessment journal stem (Appendix H) and participated in a gallery walk. Researchers noted that the project and writing took longer than anticipated, due in part to unexpected interruptions in the schedule.

Project II (Appendix G) was also an art production activity introduced with slides and artifacts to show the historical content of the project and to promote a discussion of aesthetics. Researchers noted that due to a lack of time during the class session, it was not possible to complete individual reflective journal entries scheduled for the first session of the project. Both researchers completed the pair/share journal entry (Appendix H) during the second session. In order to allow student adequate time to complete projects, both researchers skipped the gallery walk and had students complete the elements of art checklist (Appendix H) during the third session of this project. A scheduled parent-teacher conference further interrupted the intervention schedule causing a class from both schools to become a session behind.

Project III (appendix G) was an activity involving cooperative groups of two or three students working together to classify artwork. The researchers noted that the explanation process for Critic's Choice activity (Appendix I) took longer than anticipated. Some teacher mediation was also needed to settle interpersonal disputes during the process. Students were disappointed at first that they were not going to be doing an art production activity. Most students participated appropriately in their cooperative groups to complete the activity. There was not adequate time for students to fill out response sheets (Appendix I) and they appeared to have difficulty classifying the art reproductions. Some groups responded to the poor physical condition of the art reproductions. There was not adequate time for groups to discuss and resolve ideas about their choices. Both researchers gave the PMI journal stem (Appendix H) as a homework assignment. School B also noted distractions in the classroom caused by faculty members. School A scheduled a make up session for the class that was behind schedule. Unfortunately, the make-up session was shorter than the regular class sessions.

Project IV (Appendix G) was of great interest to the students. All of them enjoyed working with clay to create a coil pot using a pattern design. It was very difficult to introduce this project and allow adequate time for students to work on the production of a project. Working with clay demands that adequate time must be set aside to clean up the work areas. Although, the researcher at school B was able to complete the wall charts (Appendix H) for analyzing and interpreting the clay project, school A did a verbal summary of the project with students due to lack of time.

Project V (Appendix F) involved discovering rhythm and movement using the medium of watercolor and the technique of paper weaving. Researchers noted that although some students were uncertain how to respond to the musical stimulus provided, students enjoyed the watercolor painting. Weaving was challenging for some of the students. The researcher at school A completed the project in two sessions, but skipped the wall charts. The researcher at school B completed the project in three sessions and was able to have students complete PMI wall charts (Appendix H).

Because of a planned professional day, both researchers were absent for project VI (Appendix G) in some classes. A substitute implemented the activity. The researchers noted in the classes that they were able to teach that the students appeared hesitant at first about spending another class session without a production activity, but enjoyed playing the Art Bingo game (Appendix J). Because the questions were difficult and students needed to search for answers on their cards, students worked in cooperative groups to find and respond to the answers. Most classes were able to play the game two times. A verbal PMI (Appendix H) with the students replaced the written journal stems. Researchers noted the classes that played the game with the substitute teacher, did not seem to enjoy it as much and only completed the game one time.

A blizzard caused school to be canceled for three days causing some delay in the intervention plan. Researchers initiated project VII (Appendix G), discovering shapes and textures with folk art weathervanes, emphasizing shape and texture. A feedback form for art activities and a self-assessment were completed concerning this project. Both forms can be found in Appendix H. This concluded the intervention activities. The researchers

collected data to assess the effectiveness of the intervention. Unfortunately, the weeks the researchers were assessing were also the weeks the students were engaged in standardized testing in their classrooms. They were not pleased to be facing more testing in the art sessions.

Presentation and Analysis of Results

In order to assess the effectiveness of the intervention, the researchers gave the students a written assessment. The data from responses of the 28 students present for the assessment were grouped into four areas of thinking skills; describing, analyzing, interpreting and evaluating. The results can be seen in Table 3.

Table 3

Results of Visual Art Assessment Feb. 1999

Thinking Skill	Correct Response	Incorrect Response	Percentage Correct
Describe	54	58	48
Analyze	75	37	67
Interpret	42	70	38
Evaluate	69	43	61

There were a total of 240 correct responses and 208 incorrect responses for the 16 questions examined. The students scored highest in the areas of analyzing and evaluating. There were a total of 144 correct responses or 64% in the combined areas of evaluate and analyze. In the combined areas of describe and interpret, there were a total

of 96 or 43 % correct. A comparison of the scores from the September and February data collection can be shown in figure 2.

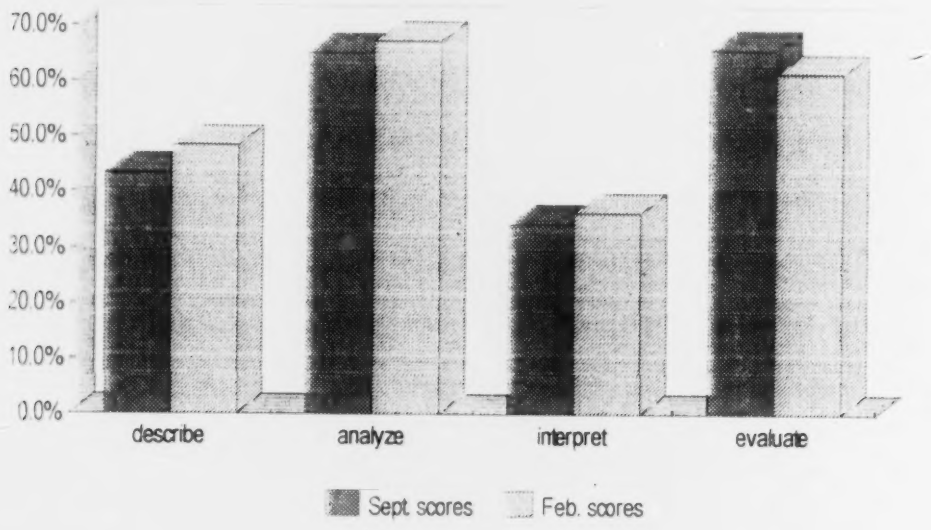

Figure 2. Categories of thinking skills and a comparison of assessment scores.

After examining the results, researchers noted a slight improvement in the February scores when compared to the September scores. Students responded to 54% of the questions correctly in February compared to 52% accuracy in September. The researchers also noted that a comparison of the four individual areas shows improvement in the areas of describing, analyzing and interpreting. Students displayed an improvement of 5% percent in the area of describing, 2% in the area of analyzing, and 2% in the area of interpreting. The area of evaluating showed a decrease of4%. The students were also asked to view four slides and respond in a journal entry that required the use of a particular thinking skill. The student responses were analyzed with a rubric (Appendix C). The data were compiled and can be shown in table 4.

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Table 4

Student Responses in journal entries, Feb. '99

Thinking Skill	No Response	Inappropriate Response	Brief Response	Extended Logical Response
Describe	0	2	15	12
Analyze	3	3	11	12
Interpret	2	3	12	12
Analyze	2	5	14	8

The researchers noted that of the 116 responses, 6% of the targeted students did not respond, 11% made an inappropriate response, 45% made an acceptable, brief response and 38% made an extended, logical response. The totals of the acceptable, brief responses and extended, logical responses were combined and compared to the totals from the no response and inappropriate responses. Of the targeted students, 20 or 17% wrote no response or an inappropriate response. A total of 96 students or 83% wrote an acceptable, brief or extended, logical response. Figure 3 show the increase of 5 % in acceptable and extended responses from the February results as compared to the September results.

the responses of the September and February aesthetics dialogues, the researchers noted the greatest improvements were in the areas of analyzing, interpreting and evaluating. The student's responses that showed ability to analyze and the ability to evaluate both increased by 10%. Responses that displayed the ability to interpret increased by 4%. Responses in the area of describing artwork decreased by 30% and the area of inappropriate or no response increased by 4%.

The researchers also observed that the total number of responses in February was 95 compared to 172 responses in September, a decrease of 77 responses, partly due to student attendance.

Conclusions and Recommendations

Based on the presentation and analysis of the data, the students displayed a minimal improvement in their ability to describe, analyze, interpret and evaluate art. The researchers noted several factors that might have affected the effectiveness of the intervention.

The comparison of assessment test scores showed a slight improvement from the September to the February assessment as shown in Figure 2. Although the scores improved in the areas of describing, analyzing and interpreting, the scores decreased in the area of evaluating, and there was a total improvement of only 2%. Several factors played key roles in the post-testing time sequence. The researchers noted that the questions for describing, analyzing, and interpreting were multiple choice responses and the questions for evaluating required a short written answer. Many of the students wrote only brief responses such as "It is beautiful," or "It is famous," for responses to the

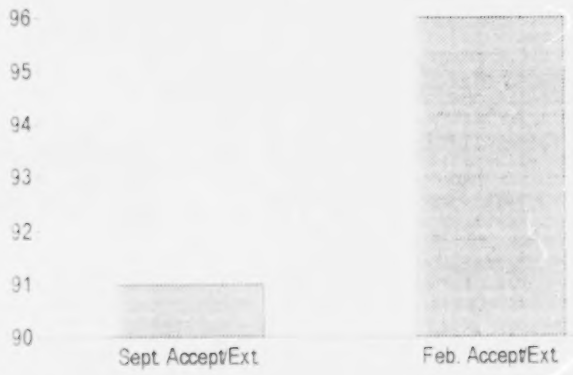

Figure 3. Comparison of Sept. and Feb. acceptable and extended journal entries.

The students were also videotaped as they viewed slides and engaged in an aesthetics dialogue. The researchers used a checklist (Appendix E) and analyzed the number of responses made by students to determine whether the responses were comments that displayed skills of describing, analyzing, interpreting or evaluating. The results can be seen in Figure 4.

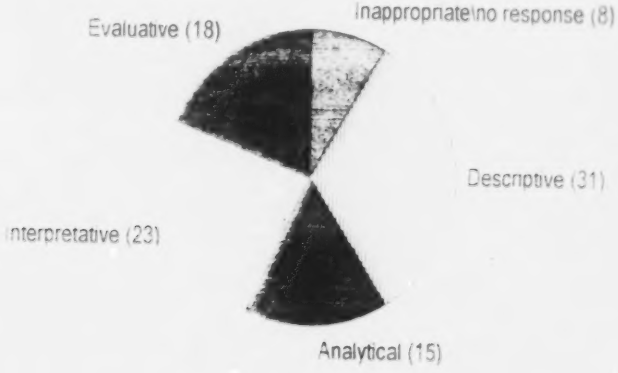

Figure 4. Responses from Aesthetics Dialogues Feb. '99.

There were a total of 95 comments from targeted students during the aesthetics dialogue. After examining the results, researchers noted that students responded most often to describe artwork, utilizing that thinking skill 33% of the time. The next area the

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students were most proficient in was the area of interpreting artwork displaying that skill during 24 % of the responses. The areas of analyzing and evaluating were used 15% and 19% respectively. A comparison of the scores from September and February can be seen in figure 5.

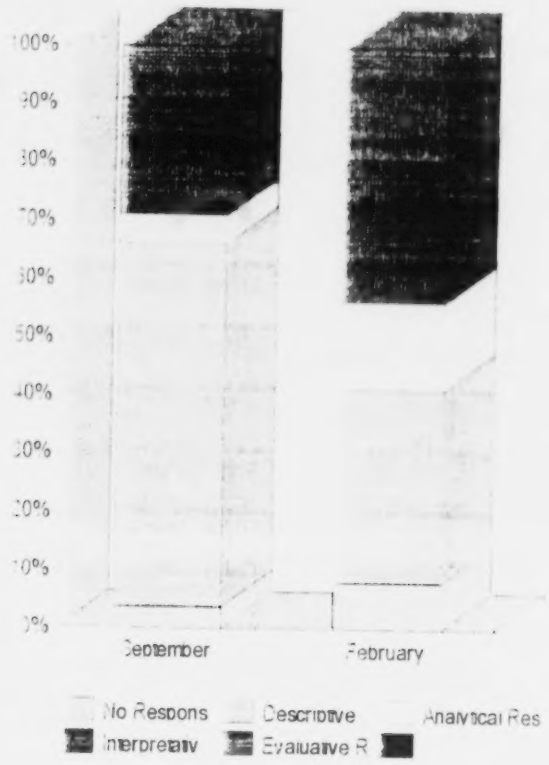

Figure 5. Comparison of Aesthetics Dialogue responses Sept. '98 and Feb. '99

The researchers noted that the students seem to be using descriptive abilities less and using the higher level thinking skills of analyzing, interpreting and evaluating slightly more in February than was done in September. Using a percentage-based comparison of

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evaluation question on the assessment. Some of the same students were able to write a more logical, extended response in their journal entries. Apparently, students did not feel a lengthier response was appropriate or required in an essay question found in a predominantly multiple choice test.

There are several other factors that may have contributed to the minimal increase in the scores. One factor was the assessment test being administered during the same time period as classroom teachers administered standardized state tests. Students were not particularly enthusiastic about taking another test. Also, one of the researchers was ill, and a substitute teacher administered the test to the targeted classes of School B. Another factor concerned a targeted class from school A being distracted with interruptions throughout the testing period. All of these elements may have contributed to the lack of significant growth on the posttest results.

In examining the area of reflective journal writing, the researchers noted a 5 % increase with acceptable and extended responses as shown in Table 4. Students were not accustomed to writing responses about art and occasionally displayed difficulty in transitioning from their art production activity to a writing activity. This played an important factor in making a more significant percentage gain. The language and critical inquiry of art were areas that students had little exposure with in the regular classroom. Also, the researchers believed that evaluating journal entries was subjective, even though consistency was stressed and a rubric was used.

When the results of the aesthetics dialogue was examined as percentages, the data showed a shift from describing to interpreting, analyzing, and evaluating. Also the

significant differences in the number of student responses, 172 responses in September as compared to 95 responses in February, was due to several targeted students being absent on the days of videotaping. The number of responses could also be affected by which student the instructor chose to respond or occasionally coaxed to respond.

The researchers believe there was not adequate contact time with students to effect anything other than a small change. There was a total of 22 weeks devoted to this intervention without counting interruptions to the schedule. With classes meeting weekly for 45 minutes, the intervention time totaled 16.5 contact hours for each class. Allowing adequate time during weekly sessions to allow for critical art inquiry such as reflective journaling was hampered by attempts to complete art projects for report card assessments. The researchers noted several times during the intervention, that planned self-reflection for students was shortened or even eliminated entirely in order to complete art production and dismiss class on schedule. The researchers also noted several interruptions to the schedule including fire drills, school cancellations, other school events conflicting with art sessions, or even distractions caused by other faculty members.

Both researchers instruct students in conditions that are not efficient art production areas. As more time is used by the art specialist to organize supplies for art production, less time is available for student reflection and evaluation. The researcher at school B travels to classes, carrying art supplies on a cart to each classroom. Besides the researcher's time to pack art equipment and supplies, some time is devoted at each class session to setting out appropriate supplies and equipment to be used for that session as

well as cleaning work areas and packing equipment and supplies at the end of the session. Even more time is needed when the art specialist must travel to mobile classrooms. This takes a few more minutes away from the 45 minutes allowed for each art class. The researcher at school A conducts classes in the faculty lounge. Faculty members are constantly entering, conversing, using the telephone and pop machine and leaving the room, causing some distraction to students. At this school, in order to accommodate the faculty lunch sessions, art classes are tightly scheduled with no time between classes to clean up supplies or set out supplies for the next class. The researcher must use some of the scheduled class session to prepare for activities.

The art specialists in this school district have many responsibilities in addition to classroom instruction, which can distract the art specialist and affect classroom effectiveness. Both researchers provide art instruction at two elementary schools and must travel between the two schools. Each researcher provides art instruction for 28 classes in grades Kindergarten through grade 6, totaling over 700 students. Art specialists are required to provide grades for the quarterly student progress reports and put up displays of student work in each building, at special events, and in the community. Both researchers serve on district committees and participate in activities in their assigned schools.

The development of aesthetic skills is not accomplished quickly. During the 1998 National Art Education Association (NAEA) conference held in Chicago, researcher Abigail Hauser addressed members concerning her 20 years of observing school art classes. Her research concluded that there were five stages of aesthetic development:

accountive, constructive, classifying, interpretive, and re-creative. For students to move from one stage to another involved years. It took both experience and time for cognitive development and aesthetic development involved exposure, experience, discussion, and a significant amount of time.

Another contributing factor was the lack of training by the researchers to conduct effective aesthetics dialogue questioning. Even after reading, studying, and rehearsing in preparation for this action research project, the dialogue questioning conducted by the researchers was not fluid and notecards or guide sheets were consistently used. The researchers attempted to utilize good questioning practices with individuals and groups of students on a weekly basis to encourage higher order thinking.

Both researchers feel the students benefited from the intervention and plan to continue similar activities in the targeted classes as well as other classes. Students need background knowledge in the elements and principles of art as well as writing experiences in the art classroom. Basic information concerning the elements and principles of art needs to provided during primary years so it can provide a foundation for students to describe, analyze, and evaluate artwork. Students need to write reflectively and critically in the art classroom on a regular basis so it becomes a natural part of the artistic process.

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Appendix A

Data Collection Form for Visual Assessment

Date _____
School _____

Test question #	Thinking skill	Correct Response	Incorrect Response	Percentage Correct
7	Interpret			
8	Interpret			
11	Analyze			
12	Interpret			
16	Interpret			
17	Evaluate			
21	Describe			
22	Describe			
23	Analyze			
24	Evaluate			
25	Analyze			
26	Analyze			
29	Evaluate			
31	Describe			
34	Evaluate			
36	describe			

Thinking skill	Correct response	Incorrect response	Percentage correct
Describe			
Analyze			
Interpret			
Evaluate			
Totals			

Appendix B
Four journal assessments

Journal Assessment # 1

Thinking Skill: Describing

Name_____

Class_____

Date_____

View slide # 1. How would you describe this painting to a person who could not see? Describe the subject and the elements of art (line, shape, color, texture, value & space) that are used.

Journal Assessment #2

Thinking Skill: Analyzing

Date_____

View slide # 2. What do you think is the most important part of this picture? Why do you think so? How does the artist bring attention to the focal point?

adapted from Roland C . (1998) Big questions, little kids Paper presented at the National Arts Education Association Convention, Chicago, IL

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Journal Assessment #3
Thinking Skill: Interpreting

Name_____
Class_____
Date_____

View slide #3. Pretend you are a character in this painting. What does it feel like?

Journal Assessment #4
Thinking Skill: Evaluate

Date_____

View slide # 4. Do you think the person who painted this did a good or bad job? What makes you think so?

adapted from Roland C., (1998). Big questions, little kids. Paper presented at the National Arts Education Association Convention, Chicago, IL.

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Appendix C

School _____
Date _____

Rubric for Journal Entries

Student	No Response	Inappropriate Response	Acceptable Brief Response	Extended Logical Perceptive Response

Adapted from Armstrong, C L., (1982). Designing Assessment in Art, Reston VA:The National Art Education Association.

Appendix D
Questioning Guide for Aesthetics Dialogue

Questioning Guide for Aesthetics Dialogue

Slide One	***Action Painting***
Describe –	What do you see in this painting? What else do you see?
Analyze –	Which objects appear closer to you? Which objects appear further away?
Interpret –	Imagine you are inside this painting. What would it feel like?
Evaluate –	What would you remember about this painting?
Slide Two	***Historical Artifact***
Describe –	What can you say about this painting?
Analyze -	How do you believe the artist made this work?
Interpret –	Why do you think the artist made this painting? What makes you believe that?
Evaluate –	What do you believe is good about this artwork? What is not so good?
Slide Three	***Non-Objective***
Describe –	What would you say about the lines in this artwork? The shapes?
Analyze -	What do you believe about how this person lived?
Interpret –	What would be a good title for this painting? What other titles?
Evaluate –	Do you think the artist who created this did a good or bad job? Why do you think that?

Questioning Guide for Aesthetics Dialogue (p. 2)

Slide Four	***Landscape***
Describe -	How would you describe the place you see in this painting?
Analyze –	What do you believe is the most important part of this artwork?
Interpret –	What would it be like to live in this painting?
	Why do you think that?
Evaluate –	What could you do with this artwork if you owned it?
Slide *Five*	***Portrait***
Describe –	What words could you use to describe this picture? What other words could you use?
Analyze –	What can you tell about the individual in this painting?
Interpret –	What do you believe this painting is about? What makes you think that? What was this person like? Was she wealthy?
Evaluate -	How would you grade this artwork? Why?
Slide Six	***Abstract***
Describe –	What do you see in this painting? What else can you see?
Analyze -	What can you say about the colors in this painting? What color do you see most in this painting?
Interpret -	What do you think this artwork is about? Why do you think that? What sounds could this painting make?
Evaluate -	What do you believe other people might say about this work? Why do you think that?

Adapted from a questioning guide by Roland, C., (1998) Big questions, little kids. Paper presented at the National Art Education Association, Chicago, IL.

Appendix E

Checklist for Student Responses – Aesthetics Dialogue

School _____

Date _____

Students	No response	Inappropriate response	Describe subject matter or art elements	Analyze organization of elements & principles	Interpret personal response, idea, mood, or feelings	Evaluation Supported opinion

Appendix F

DBAE Lesson Plan Format

Project title: ***Time needed:*** ***Media:*** ***Art elements & principles:*** ***Materials:*** ***Resources/visual aids:*** ***Student supplies:***	***Teaching Strategies*** 1 Establish set (focus) 2 Give information 3 Model: visual & verbal demonstration 4 Check for understanding 5 Guided practice 6 Independent practice 7 Closure
Student performance ***Primary goal/objectives(s): The student will*** ***Discipline-Based Art Education (DBAE)*** ***Art history:*** ***Art production:*** ***Art perception (aesthetics):*** ***Criticism (student's response to own work & that of others):***	
Teacher reflection:	***Evaluation:***

Form adapted from The Art Teacher's Book of Lists, Helen D. Hume, , Prentice Hall, Paramus, New Jersey

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Appendix G
Seven Lesson Plans for Intervention

Project I *DBAE Lesson Plan*

Project title: Op Art and Illusionary Line
Time needed: Three 45-minute sessions
Media: Paper & drawing tools
Art elements & principles:
Elements of line & shape
Principles of rhythm & repetition
Materials:
White drawing paper 9"x 9"
Rulers
Newsprint
Visual aids:
Slides and reproductions of Illusionary\Optical style art
Artists include: Vasserely, Rilely and Escher
Resources:
M.C. Escher, Harry Abrams, Inc.
Stop and Look Illlusions, Robyn Supraner
M. C. Escher: Working With Optical Art, Art and Man 3,
Student supplies:
Pencils & markers

Student performance
Primary goal/objectives(s): The student will
Discipline-Based Art Education (DBAE)
Art history: discuss and recognize slides & prints that show illusion and optical design; relate historical background in relation to art production.
Art production: create an illusionary design.
Art perception (aesthetics): identify line and shape as elements of design, recognize rhythm and repetition as principles of design.
Criticism (student's response to own work & that of others): evaluate the use of illusionary line in own artwork and of prominent reproductions.

Teaching Strategies
Session I
8. View examples of illusionary art from slides and reproductions
9. Discuss the use of line and shape, converging lines, the center of interest, and the significance of the development of this style
3.a. Demonstrate project procedure by first measuring off art paper with a ruler at 1" increments to prepare for the step of drawing converging lines.
b. Draw points in the center area of the paper.
c. Connect dots on all four sides to one center dot, using a ruler. Repeat this procedure for the second center area dot. Lines will intersect, converge and show perspective.
10. Question students for understanding.
11. Distribute paper, rulers, and newsprint (which will protect desk surface)
12. Monitor student progress.
13. Ask students to put names on backside of project; collect supplies;and proview steps for next week.

Session II
1. Review method of establishing design grid work
2. Continue art production
3. Monitor student progress
4. Conduct Mrs. Potter's Questions with chalkboard graph.

Session III
1. Complete illusionary line project.
2. Create a gallery walk of student artwork within classroom
3. Ask students to self-assess artwork, using rubrics

Teacher reflection:

Evaluation: Did students
1. complete an illusionary line design?
2. Follow directions as given?
3. Clean up work area after each class session?
4. Participate in class discussions?
5. Evaluate completed work?

Form adapted from Hume, H. (1998). The Art Teacher's Book of Lists. Paramus, NJ: Prentice Hall.

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Project II *DBAE Lesson Plan*

Project title: Paper Cutout Symmetrical Design
Time needed: Three 45-minute sessions
Media: Construction paper collage
Art elements & principles:
Elements of shape, line, space, and color
Principles of balance and contrast
Materials:
12"x 18" construction paper of complementary colors and black
paper clips
newsprint paper for sketches
post-it notes
Visual aids:
Reproductions as symmetry appears in nature, science, cultural masks, Chinese and Amate paper cutouts.
Resources:
Art From Many Hands, Jo Miles Schuman
Masks from Many Cultures, video
Mask Print Portfolio (Dick Blick Distributors)
Student Supplies:
Pencils, scissors, and glue

Student performance
Primary goal/objectives(s): The student will
Discipline-Based Art Education (DBAE)
Art history: recognize symmetry in historical and multicultural artworks.
Art production: design and create a symmetrical paper cutout using a complementary color pair.
Art perception (aesthetics): identify the elements of design of shape, line, and color (complementary pairs). Identify the principles of design of formal balance (symmetry) and contrast.
Criticism (student's response to own work & that of others): evaluate symmetry as used in works of art.

Teaching Strategies
Session I
14. View examples of symmetry in artwork from slides, reproductions, and within the immediate classroom.
15. Discuss symmetry as it relates to balance and stability; architecture and human beings.
16. Question the students for understanding.
17. Demonstrate steps for drawing half a design and cutting on the fold.
18. Have students fold newsprint in half. The fold will act as a centerline. Ask students to design half the form of an animal or bird by using a pencil. While folded, cut out design. Unfold for total symmetrical shape.
19. Bring closure by previewing process for next session.

Session II
1. Review procedure for cutting symmetrical shapes.
2. Explain complementary color pairing by reviewing color wheel chart with student.
3. Ask students to select color pair for their final papers.
4. Discuss possibilities of features which could be included in design (i.e. facial parts, fur or hair)
5. Cut, arrange, and glue shapes, creating a symmetrically balanced design.
6. Monitor student progress.
7. Assign reflective pair/share journaling (concerning progress with project).

Session III
1. Complete art production.
2. Create a gallery walk of student artwork. Distribute post-it notes to each student, asking them to leave positive anonymous comments about peer artwork during walk.
3. Analyze individual artwork using elements of art checklist.

Teacher reflection:

Evaluation: Did students
1. Design and create a symmetrical paper cutout?
2. Use a complementary color pair in design?
3. Clean up work area after each session?
4. Participate in historical background discussion?
5. Evaluate completed work?

Form adapted from Hume,H. (1998) The Art Teacher's Book of Lists. Paramus, NJ: Prentice Hall.

Project III ***DBAE Lesson Plan***

Project title: Critic's Choice ***Time needed:*** One 45-minute class session ***Media:*** None ***Art elements & principles:*** All of the elements of art and principles of design. ***Materials:*** One set of Critic's Choice game cards for each group of students One Critic's Choice response sheet for each group of students. ***Visual aids:*** Eight art reproductions, a variety of styles and artists should be represented. ***Student supplies:*** Pencils	***Teaching Strategies*** 1. Set up art reproductions so students can observe them. 2. Tell students the title and artist of each reproduction. Read information of Critic's Choice cards to students. 3. Demonstrate setting a Critic's Choice card in front of an art reproduction and filling out that section of the response sheet. 4. Question students for understanding 5. Divide students into groups of three and instruct students to assign roles within their groups. One student will gather and put away supplies. One student will record responses on the response sheet. One student will be in charge of keeping the group on task. Students may discuss the artwork within their small group, then assign one game card to each art reproduction. A corresponding section on the response sheet must also be completed. 6. When all groups are confident with the task, allow students to continue working in their groups to discuss, assign cards, and fill out response sheets until complete. 7. Each student should fill out a PMI response sheet.
Student performance ***Primary goal/objectives(s): The student will*** ***Discipline-Based Art Education (DBAE)*** ***Art history:*** Observe a variety of art styles and artists. ***Art production:*** None ***Art perception (aesthetics):*** Observe how artists use elements & principles of art to produce work of art. ***Criticism (student's response to own work & that of others):*** Evaluate artwork according to specific criteria as stated on Critic's Choice cards and response sheet.	
Teacher reflection:	***Evaluation:*** Did students 1. Discuss and give reasons about placement of cards? 2. Use materials correctly? 3. Write an appropriate PMI response 4. Fulfill their assigned role in their co-operative groups.

Form adapted from Hume, H. (1998). The Art Teacher's Book of Lists. Paramus, NJ: Prentice Hall

Critic's Choice adapted from Token Response, Katter E., and Erickson M. Tucson, AZ: Crizmac.

Project IV *DBAE Lesson Plan*

Project title: Clay coil pot
Time needed: two 45-minute sessions
Media: kiln-fired clay
Art elements & principles:
Elements of line, form & texture
Principles of rhythm, repetition & balance
Materials:
25 lbs. *of* clay per class
slip
brushes
forks or combs
canvas mats for each student
clay cutting tool
margarine tubs
paper towels
Visual aids:
Samples of pottery (4 methods of construction)
Photos of a kiln
Slides of pottery
Resources
Making Pottery Without A Wheel, F. Carlton & Janice Lovoos
Ceramics, Glenn C. Nelson
Finding One's Way With Clay, Paulus Berensohn
Student supplies:
Art shirts, pencil, plastic bags

Student performance
Primary goal/objectives(s): Student will Discipline-Based Art Education (DBAE)
Art history:
Recognize clay as a functional and decorative artform used in historical and contemporary culture
Art production:
Create a three-dimensioal clay form
Art perception (aesthetics):
Identify balance, repetition and balance as principles of design.
Identify line, texture and form as elements of design
Criticism (student's response to own work & that of others):
Evaluate pottery from a variety of historical periods and cultures.

Teaching Strategies
Session I
1. View samples of pottery and slides
2. Discuss the historical significance of clay with students. Pottery was used by a variety of cultures for numerous functions. Clay can be formed by a number of different methods.
3. Demonstrate the coil method of clay construction.
4. Question the students for understanding.
5. Distribute clay, slip mats, tubs & tools. Work with class step-by-step to: place towel inside tub, form base on towel, roll a coil, scratch surfaces to be joined using fork or comb, brush with slip, add coil, smooth with finger or tool
6. Continue adding coils using prescribed method. Mark name on bottom and wrap tightly in plastic bag.

Session II
Continue adding coils using prescribed method. Allow projects to dry slowly.
7. Students evaluate project, using wall charts.

Teacher reflection:

Evaluation: Did students
1. Construct a sturdy, three-dimensional clay pot of original design?
2. Use materials correctly?
3. Clean up work space after each class session?
4. Participate in discussion & wall chart activities?

Form adapted from Hume, H. (1998) The Art Teacher's Book of Lists. Paramus, NJ: Prentice Hall.

Project V *DBAE Lesson Plan*

Project title: Rhythm and Movement with Watercolor and Paper Weaving
Time needed: Three 45-minute sessions
Media: Watercolor
Art elements & principles:
Elements of color, line & texture
Principles of rhythm & movement
Materials:
watercolors
trays
paper towels
brushes
construction paper 9"x 12"
newsprint to protect desk surface
pre-recorded tape of a variety of musical styles
boom box
Visual aids:
Reproductions of art depicting rhythm, movement, and watercolor techniques
Resources:
Examples of weaving
Discovering Great Artist by Mary Ann Koh
Weaving Without a Loom by Surita Rainey
Musical Art Beats by Mary Leeman
Student supplies:
Pencils
Scissors
Glue
Art shirts

Student performance
Primary goal/objectives(s): The student will
Discipline-Based Art Education (DBAE)
Art history: recognize rhythm and movement as an important factor culturally and historically with weaving and watercolor painting
Art production: create a paper weaving, using painted papers for both the weft and warp.
Art perception (aesthetics): identify color, line, and texture as elements of design and rhythm and movement as principles of design.
Criticism (student's response to own work & that of others): evaluate paper weaving that exhibits interlocking weaving technique and painting with rhythm and movement.

Teaching Strategies
Session I:
8. View and discuss reproductions depicting rhythm and movement (i.e. Kadinsky)
9. Demonstrate experimentation of watercolor techniques.
10. Ask class to relax and listen toa musical selection, imagining what lines, colors and movements could be used to show the emotions that the music produces.
11. Demonstrate the painting technique without trying to paint any particular object (improvisational)
12. Check the students for understanding.
13. Distribute materials.
14. Change musical selection several times.
15. Ask students to compare their different paintings to different styles of music.

Session II:
1. View and discuss examples of weaving from various cultures and time periods.
2. Review the terms of weft and warp by demonstrating the paper weaving process.
3. Question the students for understanding.
4. Distribute watercolor paintings and ask students to choose one as the warp and one as the weft.
5. Demonstrate how to cut a warp for the loom and how to cut strips of paper as the weft.
6. Survey students for comprehension.
7. Begin weaving process.
8. Monitor student work.
9. Student slip project pieces together at end of class.

Session III:
1. Continue paper weaving using prescribed method.
2. Glue down end on both sides.
3. Monitor student work.
4. Assess project with PMI wall chart.

Teacher reflection:

Evaluation: Did students
1. Create an interlocking paper weaving that shows rhythm and movement?
2. Demonstrate painting techniques to music?
3. Participate in discussion and PMI evaluation?
4. Use materials correctly?

Form adapted from Hume, H. (1998). The Art Teacher's Book of Lists. Paramus NJ: Prentice Hall.

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Project VI ***DBAE Lesson Plan***

Project title: BINGO ***Time needed:*** One 45-minute class session ***Media:*** None ***Art elements & principles:*** This game can be used as an introduction or a review to the elements & principles of art. All of the element & principles are covered in this activity. ***Materials:*** One callers control chart Questions that co-ordinate with control chart and student BINGO cards One BINGO card for each student BINGO markers One set of art reproduction for each student Optional: small rewards for winners ***Resources*** Smart Art, Hollingsworth & Hollingsworth ***Student supplies:*** None	***Teaching Strategies*** 1. Inform students that they will be playing an art game today. The game is a combination of Jeopardy and Bingo 2. Explain that the caller (teacher) will pull a card and read the question from that card. Students will look for the answer in that category on their card. The caller will match the question to the correct square on the control chart for checking answers later. 3. Demonstrate pulling and reading a question. 4. During the first few times this game is played, it may be necessary to call upon or even give students the answer. 5. Complete two or three practice questions. 6. Students clear their cards to begin game. 7. Students reflect by filling out a PMI. ***Extensions:*** Consider playing the game in cooperative groups. The students may share answers to questions with others in their group. All students will share in the reward if someone in their group wins the game.
Student performance ***Primary goal/objectives(s): The student will Discipline-Based Art Education (DBAE)*** ***Art history:*** Recognize styles of art, well-known artists and artwork from various cultures & civilizations. ***Art production:*** None ***Art perception (aesthetics):*** Identify the definitions of the elements of art and principles of designs. ***Criticism (student's response to own work & that of others):*** Interpret & evaluate artwork from different cultures & historical periods.	
Teacher reflection:	***Evaluation:*** Did students 1. Answer questions and place markers on correct answer squares? 2. Write an appropriate reflection? 3. Use materials correctly?

Adapted from Hume, H. (1998). The Art Teacher's Book of Lists. Paramus NJ: Prentice Hall

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Project VII ***DBAE Lesson Plan***

Project title: Blowing In The Wind Weathervane Replicas ***Time needed :*** three 45-minute sessions ***Media:*** tooling foil and wood ***Art elements & principles:*** Elements = shapes, lines, and texture Principles = unity, pattern, and balance ***Materials:*** 6"x 9" manila paper for each student 6"x 9" aluminum tooling foil for each student 8" dowel rod for each student 1"x 3"x 3" wood base for each student sandpaper magazines hot glue gun and sticks (teacher's use) ***Resources/visual aids:*** Slides of area weathervanes Folk Art in America, Susan Burke, Crosswinds Weathervane Studio; Bristol, RI ***Student supplies:*** pencils	***Teaching Strategies*** ***Session I*** 16. Discuss what makes an object an antique and the significance of folk art. 17. View slides and examples of weathervanes. 18. Discuss and read hand-outs (see appendix). 19. Introduce selection of design ideas and brainstorm additional ones with students. 20. Distribute 6"x 9" manila paper to students for sketch ideas. 21. Preview tooling process for next class session. ***Session II*** 1. Review guidelines for weathervane shape. 2. Ask students to transfer paper sketch to aluminum by taping the paper to the foil and tracing over it with a pencil, using magazine as a pad underneath the foil. 3. Add textural details. 4. Cut out shape. 5. Preview assemblage process for next class session. ***Session III*** 1. Review final assemblage process and materials that will be used. 2. Ask students to sand wood blocks and print directional letters on top of base. 3. Mount weathervane shape to dowel using a glue gun and insert dowel into wood base.
Student performance ***Primary goal/objectives(s):*** The student will ***Discipline-Based Art Education (DBAE)*** ***Art history***: understand the functional and decorative purposes of weathervanes during colonial America. ***Art production:*** create a small weathervane replica from aluminum and wood. ***Art perception (aesthetics):*** identify elements of shape, line and texture and principles of unity, pattern, and balance. ***Criticism (student's response to own work & that of others):*** Evaluate individual work and critique the work of others.	
Teacher reflection:	***Evaluation:*** Did students Construct a three-dimensional weathervane replica of original design? Use materials correctly? Clean up work area after each session? Recognize the significance and function of historical weathervanes?

Form adapted from Hume, H. (1998) The Art Teacher's Book of Lists. Paramus NJ: Prentice Hall.

Appendix H
Journal Stems for Student Reflection and Self-assessment

Journal stem for Project I

Mrs. Potter's Questions

1. What were you supposed to do?

_____

_____

_____

2. What did you do well?

_____

_____

_____

3. What would you do differently next time?

_____

_____

_____

4. Do you need any help?

_____

_____

_____

Bellanca, J.& Fogarty, R. (1991). Blueprints for Thinking in the Cooperative Classroom. Arlington Heights, IL: Skylight

Project I
Self-Assessment

Name_____

Class_____

Date_____

OPTICAL ILLUSION SELF-ASSESSMENT

If you did this project over, what would you do differently? Why?

_____

_____

_____

_____

Project II

Name_____
Class_____
Date_____

Pair/Share Journal
SYMMETRY

Where do you see symmetry used outside of the art room?

_____

_____

Partner comments

_____

_____

Project II
Elements of Art Checklist

Elements of Art Checklist

Name_____ Class_____
Project_____ Date _____

Is this element used?	Yes/No	If so, where?

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Project III & V
PMI

Plus
Minus
Interesting

Adapted from Bellanaca, J., & Fogarty, R., (1991). Blueprints for Thinking in the Cooperative Classroom. Arlington Heights, IL: Skylight

Project IV
Model of Wall Charts for Clay Project

What does working with clay feel like?	What does working with clay smell like?
What does working with clay sound like?	What does working with clay look like?

Project VII
Self-Assessment

Name_____
Class_____
Date_____

Feedback Form for Art Activity

Please reflect on your experience.

What did you learn from the experience?

_____

_____

What did you like the most?

_____

_____

What did you like the least?

_____

_____

What do you suggest to improve the activity?

_____

_____

_____

Appendix I
Sample Cards and Response Sheet for Critic's Choice

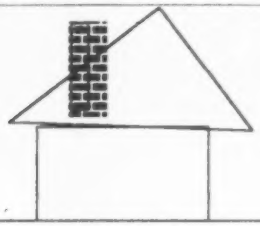
I like it because:

Dollars

I think it is worth a lot of money because:

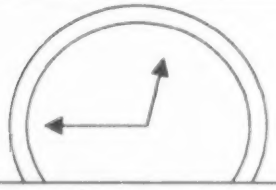
I don't like it because:

I think it is well crafted because:

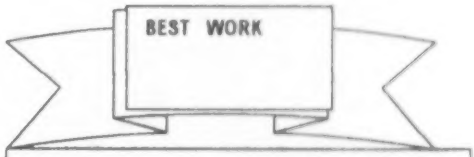


Others might like this in their home because:

I think it is a very original idea because:



I think it took a long time to make because:



I think it is the best artwork in the group because:

Critic's Choice Game Cards
Cut apart and distribute to students

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Name(s)_____

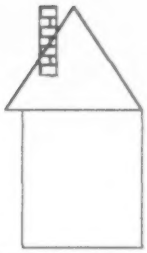
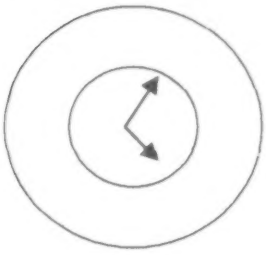
_____

Class_____

Date_____

CRITIC'S CHOICE

Student Response Sheet # 1

Token	Artwork	Response
	Artist/Title/Description	
		I like it because
		I don't like it because
		Others might like this in their home because
		I think it took a long time to make because

This game was adapted from Token Response by Eldon Katter, Ph. D. and Mary Erickson, Ph.D. Tucson, AZ. Crizmac

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Token Response
Student Response Sheet # 2

Token	Artwork Artist/Title/Description	Response
		I think it is worth a lot of money because
		I think it is well crafted because
		I think it is a very original idea because
		I think it is the best artwork in the group because

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Appendix J
Sample Cards for Art Bingo

B	I	N	G	O
RED, YELLOW & BLUE	POSITIVE SHAPES	MONET, CASSATT, RENOIR, DEGAS	3	PINCH SLAB COIL
RED, ORANGE & YELLOW	COMPOSITION OR DESIGN	DA VINCI, MICHAELANGELO DONATELLO RAPHAEL	2	COLLAGE
COMPLEMENTARY COLORS	VARIATION	FREE SPACE	4	MIXED MEDIA
BLUE, GREEN & VIOLET	FOCAL POINT	GRANT WOOD	5	OVERLAPPING
RED-ORANGE, YELLOW-ORANGE, BLUE-VIOLET	SYMMETRICAL BALANCE	GEORGES SEURAT	1	COLOR WHEEL

Answers for student BINGO cards
Cut apart and mount on blank student BINGO forms

Caller's Control Chart

Bingo

RED, YELLOW & BLUE B-6	POSITIVE SHAPES I-6	MONET, CASSATT, RENOIR, DEGAS N-6	3 G-6	PINCH SLAB COIL O-6
RED, ORANGE & YELLOW B-7	COMPOSITION OR DESIGN I-7	DA VINCI, MICHAELANGELO DONATELLO RAPHAEL N-7	2 G-7	COLLAGE O-7
COMPLEMENTARY COLORS B-8	VARIATION I-8	FREE SPACE N-8	4 G-8	MIXED MEDIA O-8
RED-ORANGE, YELLOW-ORANGE, BLUE-VIOLET B-9	FOCAL POINT I-9	GRANT WOOD N-9	5 G-9	OVERLAPPING O-9
BLUE GREEN VIOLET B-10	SYMMETRICAL BALANCE I-10	GEORGES SEURAT N-10	1 G-10	COLOR WHEEL O-10

Callers questions for BINGO # 2

Primary colors B-6	Definite forms & shapes I-6	Impressionist artists N-6	Which artist uses repeated shapes to show movement? G-6	Methods of working with clay O-6
Warm colors (usually come forward in artwork) B-7	The way the art elements are put together in a work of art, composition or design I-7	Renaissance artists N-7	Which artist tried to create realism? G-7	A work created by pasting together paper, cloth or other materials O-7
Colors opposite each other on the color wheel B-8	A partial change in the way an object or element is repeated creating visual interest I-8	FREE SPACE N-8	Which painting is a still life? G-8	Using two or more media to create art O-8
Intermediate Colors B-9	The first thing that attracts the eye to a work of art, often what the artist wants to emphasize most I-9	Regionalist painter who painted *American Gothic* N-9	Which artist uses line to create energy? G-9	Placing one object or shape over another so that only a portion of the one behind is showing O-9
Cool colors (usually recede) B-10	When opposite sides of a work of art are balanced by matching elements I-10	Post-Impressionist artist who created painting by layering tiny dots of paint N-10	Which painting uses warm colors to create a festive atmosphere? G-10	A tool artists use to arrange colors in a circle to show how each color is related to the others O-10

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